

Stained Glass

VEL
NE

A Quarterly Devoted to the Craft
of Painted and Stained Glass



L. L

Autumn 1955

NO. 3



Digitized by the Internet Archive
in 2024

Nature hath made one world,
and art another.

SIR THOMAS BROWNE



GREAT-HEART WINDOW
J. & R. Lamb Studios
Tenafly, New Jersey

STAINED GLASS AUTUMN 1955

CONTENTS

President's Letter	96
A "Pilgrim's Progress" Window	98
Finding the Lost Art	100
Treasurer's Note	108
Committee Reports	109
Notes and Comment	110
Publications of Interest	114
In Memoriam	115
Advertising Section	122

Published quarterly at San Francisco, California, by the Stained Glass Association of America. Editor and manager: Norbert W. Graves. All correspondence should be addressed to Norbert W. Graves, 65 Edgemoor Road, Berkeley 7, California. Subscription rates: \$2.00 per year, in advance. To members, included with dues. Single copies, .50c. Special price for quantities ordered in advance of publication. Advertising rates: Per issue; Display page, \$36; half-page, \$20; quarter-page, \$12; payable on insertion. Covers, special position, color, etc., on application. Forms close on 15th of month preceding issue. All advertising copy is subject to Editor's approval before publication. Manuscripts, when unsolicited, including photos, or other material, are not returnable unless stamped self-addressed container is enclosed. The Editor reserves the right to reject or edit all matter submitted for publication..

President's Letter

Long, long ago a man of no little perception passed along the encouraging thought that every crisis is a two-sided coin, on one side of which the word Challenge is inscribed, on the other Opportunity.

That's a comforting thought to keep in mind in this year 1955, it seems to me; the year when our Association, at its convention in Miami Beach, agreed to launch a two-pronged campaign designed to meet the crisis we inescapably face as a result of the stained glass importations which continue to enter this country protected by tariff regulations set up in 1922.

Unanimously agreeing that such a campaign was imperative, the Association authorized taking these initial two steps:

- 1) The employment of a firm of legal experts for the purpose of obtaining revision of the present tariff regulations which permit all foreign stained glass over \$15 a square foot to be admitted duty-free.
- 2) The employment of a highly skilled public relations firm for the purpose of publicizing American stained glass, thereby helping at the same time to controvert the publicity which foreign governments and their American agents lavish upon their work.

Now, implicit in accepting the challenge to oppose unfair foreign competition—which, if ignored, can only increasingly threaten your livelihood and mine—is the over-riding need of your active personal participation.

Your personal assistance, therefore, will be invaluable in helping us reach the targets to which the Association has now fully committed itself, particularly on the local level. Here, in the publicity and educational activities, which are to be directed to churches, to clergymen, donors, architects, what you do will determine in no small measure the degree of our success. About these activities you will be more fully informed as soon as plans have been completely formulated. In your willingness to put your shoulder to the wheel, and in your conviction that victory scored in these undertakings means the continued survival of our craft, I have unwavering faith.

Equally self-evident is the need for your financial support. After prolonged discussion about the most equitable manner of pro-rating the costs of these campaigns, a proposal was presented and approved at the convention which, briefly, was this: that each studio member contribute \$100 a year, as a studio, and an additional \$50 for each journeyman employed.

Having successfully picked up the Challenge, now, as the wise man I mentioned earlier clearly understood, we have placed ourselves in a position to garner the fruits of Opportunity—opportunity in which a greatly expanded volume of business in the American stained glass craft beckons to you and me.

Karl Barré Lamb

A "Pilgrim's Progress" Window

(Frontispiece)

This large and intricate window, designed and executed in the studios of J. & R. Lamb, is based on the story of Great-heart, found in John Bunyan's "Pilgrim's Progress".

The window, made for the Munn Avenue (First Presbyterian) Church of East Orange, New Jersey is designed in the finest medieval tradition, being cut up in many small pieces of glass, and containing over 120 individual figures or scenes.

These scenes depict the experiences of Great-heart as he assisted Christianna, her four sons, and an increasing number of pilgrims over the King's Highway from the Interpreter's House to the Celestial City. The window depicts the King's Highway as intertwining through all the varied experiences of Great-heart's service to mankind in his Master's name. Symbolic of the fact that the Christian way of life is motivated by Love, this Highway constantly tends to assume a heart-form, shown in ultimate perfection about the figure of Christ.

The various experiences incurred by Great-heart and by Christianna and her sons in their pilgrimage are shown in many little scenes throughout the window, all following the story as told in Bunyan's epic.

Dominating the entire window is a scene in which Great-heart slays Giant Despair, outlined in this case by the King's Highway in the form of an oak leaf sprouting from Christ, signifying Great-heart's strength and its source.

Without attempting to describe the many figures and vignettes in the window, it will suffice to say that at the very apex is found the Celestial City surmounted by its heavenly pinnacles and with its Golden Gate, through which Christ-anna, thanks to the aid of Great-heart, enters the city with all the ceremonies of joy and Christian triumph. In the very peak of the window is the figure of Christ with His crown of thorns, making possible the Eternal Joy of those whom Great-heart brings to the gates of the Celestial City.

Allegorical windows, by their very nature complex, are not common today, and the Lamb studios have created a window that can be understood and appreciated by those having little, or even no knowledge, of "Pilgrim's Progress".

Finding the Lost Art

"Dear John," the card began, "what a glorious half hour we spent this morning touring Chartres and seeing first-hand those wonderful windows we've heard you speak of so often. Magnificent—simply magnificent! Such scintillating color and such ornate patterns! We only wish you could have been with us to guide us through and explain to us the wonders of this great monument . . ."

Time and again, my reactions to such notes from touring friends have been mixed—appreciation for the thought, and disdain for the vagueness of what should have been an intense, pure, and clear visual feast. At such times I have thought of the artistic experience and our appreciation and criticism of it—and wondered. I have remembered that I read once that at its best, stained glass is the greatest medium for significant beauty in the world—and wondered. Out of all of this has come the question, How can I view stained glass with the finest artistic criticism, thereby making my experience a definite one?

For the moment, let us accept this as the beginning of my answer: "Criticism is not legislation. It is not vague appreciation. It is, through training in exactness of perception, in historical sympathy, in intellectual understanding, the education of taste to purity, clarity, and intensity. Criticism is, in the artist as in life, simply experience made conscious, careful, precise, and disciplined."

Certainly the half hour tours which my friends have taken

of the cathedral at Chartres haven't been all of that. Well then, what can I do to make my appreciation of stained glass clear, intense, and pure? I can start right now to organize in my thinking the best I can find in criticism of this medium. And I can be definitive and even coldly scientific about it at this point—leaving the rhapsodizing and Baroque language for the inspiration of the first-hand experience, whenever it comes.

With this in mind, the following compilation is submitted. It is designed to be a guide to viewing stained glass, and as such is simply an attempt to avoid the vague and emphasize the specific. If it appears to be cold and uninspired, that is all right—since inspiration and warmth add personal and spontaneous qualities. So please accept the following as a guide to the appreciation of stained glass, set forth without personal fervor, but with the deep love of a medium necessary for any patient synthesis and organization of material.

I. EXACTNESS OF PERCEPTION

Fundamentally, stained glass is architectural ornamentation, enhancing the best in the architecture of a building. It should always be, at its best, organically integrated with this in mind.

We must remember that it is always primarily a means of modifying the natural daylight within a building. Three fundamental ratios for this are these: (a) more light must be behind the glass than striking its surface; (b) the darker the glass, the less light penetrates; (c) not too much more light must come through than is normal in a given type of interior.

Stained glass must always remain *itself*. It should be appreciated as such—not as portraiture, perspective drawing, landscape, Raphael reproductions, or any other kind of

painting. When it became (after the 15th century) judged by these latter standards, it was, as an art, not just lost; it was thrown away.

Windows do not exist in a vacuum and must be seen in relation to other windows in the building. They are especially influenced by neighboring ones in their grouping. Yet they are like a symphony; in viewing, all outside influences must be shut out from the "listening" eye.

The most unique characteristic of the medium is its living quality—the fact that any window has many different moods in changing lights. The delicately-poised balance which the designer has achieved in these varying lights is of essential importance. A sensitivity to the subtle nuances affected by the movement of light will add immeasurably to the appreciation of any window. Ask yourself these questions: What time of day is it? What time of day and what light was the window designed for? How near am I to the window? What is the surface light? Are my eyes full of outside color from other window groups? Where am I seeing it from? Does a musical background affect my reaction? What is the peculiar light characteristic of this geographic area and climate?

The laws of optics must be applied in glass in such a way as to reveal the natural beauty in the medium and materials—a great sense of the qualities of transparency, translucency, and opacity. These laws are, for the glassman, primarily resultant from the radiation or activity of colored glass in light. Each color reacts differently in light—blue radiating the farthest, then green, red, and yellow. Viollet-le-Duc has written the following concerning this activity: "One might maintain that the first condition for an artist in glass is to know how to manage blue. The blue is the light in windows, and light has value only by opposition." The active radiation

of blue makes it expand visually. The problem then—how to control it and yet avoid ruining the purity of color. The “lost” element in stained glass was the 12th century man’s cultivated reaction to color in terms of its action in light.

The three masterpieces of the 12th century—the Jesse Tree window and La Belle Verriere at Chartres and the Crucifixion at Poitiers—illustrate well the possibilities of taking complete advantage of blue. Its radiating power is used purely—“unmatter.” Patterns of white bands usually separate these blue fields from the reds so that there are no areas of overlapping, muddy color. The reds are controlled by means of cross-hatching, which prevents the color from radiating to contaminate the purity of the areas surrounding it, but allows the pure intensity of the reds to carry, unsubdued, for great distances. Thus areas which could have been blurred and muddy are rendered with clear and precise color patterns. Because of the radiation of blues, in the Jesse Tree window they appear predominant, whereas there are actually greater areas of reds and golds in opposition, to balance the blues.

A balance of color in a given light is necessary—blues and whites against a red ground in a north light; a cooler scheme in a west light.

Lead lines should be used to create formal patterns in which the subject matter can exist. They should not be treated (as in the formlessness of naturalism) as an unfortunate necessity.

In any window, blacks (including lead lines) must be balanced against lights. These black areas act as an opaque void for the transparent and translucent glow of shimmering color. This pattern in itself has charm and establishes a sort of chiaroscuro in windows, since the pattern must usually

be heavy in order to withstand the devastating light of radiating color.

II. HISTORICAL SYMPATHY

The reason that painting came so late to northern Europe was that for the colorist stained glass was his more powerful medium of expression. From the 8th century to its climax during the 12th, stained glass reigned as jewelled queen of the major arts. Popular appreciation of and enthusiasm for this art was such that medieval guilds united in donating the individual windows for Chartres. One window was given by each guild of the town in reverence for God and in common, deep respect for the craft.

Historically, stained glass evolved in Byzantine terms and times, and remained essentially Byzantine at its best for centuries. Among the characteristics which reveal it as essentially Byzantine are these:

1. Strong outline
2. Flat color areas
3. Bilateral composition
4. Mask-like heads—through which the sun could play with ever-changing expressions of mood
5. Love of abstract patterns

Besides these elements, there are certain specific components which characterize the work of each century; and these may aid the observer in an undertaking of historical sympathy.

"12th Century" is a label which has been used often for a window which is organically complete and well organized for the light to play through in its own terms. This was the climactic era, the Golden Age of stained glass.

From the 13th century on, designers tended to put appearances over significances and to think of stagnant surfaces

instead of vibrant and ever-changing light areas. 13th century glass was more realistic than that of the 12th—a sort of Cimabue to Giotto transition, seen in natural, genre gestures, exaggerated expression, etc. Color was richer and hotter (Sainte Chapelle), with an especial fondness for reds. The greatest loss was that of the purity of color relationships. Medallion windows were typical. The Grisaille window was invented to modify light in a glassman's terms, on an admittedly inexpensive budget. Patterns of grisaille were sometimes used as backgrounds for medallions. The canopy became more important as a motif, later becoming a frame for pictorial effects.

The 14th century found Europe devastated with the Black Plague. So economies in all the arts and crafts were affected. Grisaille remained the budget solution, often enriched with medallions of intricacy. Realistic and pictorial figures appeared under the canopies. Colors remained hot, with much rich yellow, brown, deep ruby, etc. Technically, silver stain was introduced.

The 15th century brought more transparent, thinner glass, still more intricate canopies, tracery, and enamels. Donors stepped into the foreground in portraits and heraldry. Figures were more picturesque, naturalistic and realistic. Windows were forced to apologize for not being canvas.

With this, the art was prostituted; and it does not seem necessary to wallow in the muck of further degradation of a once-glorious art.

Learning to look at windows, we find the spirit of the craftsmen who made them—adventurers in light and color, experimenters. There is a great human element of chance in 12th century glass. It is a romantic legend—this lost art, touched off by bits of scintillating color.

III. INTELLECTUAL UNDERSTANDING

At its best, stained glass has always been essentially a Byzantine art. It grew, as a craft, out of a great Byzantine tradition and was only lost when the principles of Byzantine art were thrown away. As such, the windows at Chartres were not considered by the townspeople who paid for them as merely works of art, but more deeply as prayers in light and color, heavenly aspirations and experiences. Through the 12th century, Christ remained in stained glass representation the Son of God, not of man.

That the fundamental elements of all Byzantine art—the intuitive, representational, formative, and metaphysical—were the elements of approach taken by the craftsmen of Chartres would seem to clearly tell us that what they wanted to say was Byzantine, too. The thought of their times, then, was simply one based on simple Christian conviction and an art-pervading concern with the Infinite. Again, what may be to us fascinating and exquisite craftsmanship was that to the 12th century man, too. But it was more than that for him. It was a heavenly aspiration and experience.

John Cummings

NARTHEX WINDOW
ST. ALBAN'S CHURCH
(Los Angeles)
Judson Studios
Los Angeles, California



Treasurer's Note

Mr. A. W. Klemme, our Treasurer asks that we publish the following communication:

As Treasurer of the Association, it is very gratifying to note the loyalty and fine cooperation of Members and Associate Members, and how they are responding in their contributions to the Tariff Campaign Fund. I note the saying in Elbert Hubbard's "Scrapbook", which should apply to each and every stained glass worker. Hubbard quotes Charles Dickens:

"It is well for a man to respect his own vocation, whatever it is. To think himself bound to claim the respect he deserves."

So let your contributions come in.

A. W. Klemme,
Treasurer

It might be well to add that although there has been good response, most of this response has come from the usual "old faithfuls", the studios and members who have always come to the support of the Association in times of trouble. This time we cannot depend alone on the "old faithfuls". The help of the entire membership is desperately needed. So send your contributions, no matter what, to Mr. Klemme. Remember, you are contributing to your own future security.

COMMITTEE REPORTS

Membership Committee

The following names of applicants are published for review by members. Opinions on their eligibility for membership in the Association should be sent to the Secretary.

FOR ASSOCIATE MEMBERSHIP

Mr. Lawrence P. Gandsey, 8042 Lullaby Lane, Van Nuys, California. Sponsored by Mr. George D. Merrill.

Miss Jacqueline D. Kevorkian, 2027 Chestnut Street, Philadelphia 3, Pa. Sponsored by Mrs. Muriel C. Willet.

OTTO C. WINTERICH, *Chairman*

Notes and Comment

A Model Letter

We offer what we think is a good commentary on our present problem. We print a letter from Mr. Robert F. Brammer of the Judson Studios of Los Angeles to a local architect. The letter was written at the request of the architect, and we publish it in full:

Mr. William Woollett, Architect
124 W. Fourth Street
Los Angeles, California

Dear Mr. Woollett:

A.I.A. Convention — Church Architectural Exhibit

The following is a quotation taken from our last Stained Glass Association Convention report: "In the year 1953, 62 per cent of all stained glass installed in the United States was of foreign import". The report continued by comparing the wage scales of Europeans to Americans, "the minimum average of \$2.25 per hour in the United States to scales of .25c to .52c per hour in Europe".

After the foreign windows are purchased, the local glaziers are asked to install them. It's a bitter pill to swallow, but even more so, when he is asked to repair them, tone them down, criticize them with regard to color, depth of tone, theme, style of design, adaptability to the architecture, cultural heritage and theological belief of the congregaton. But

it is true, they are cheaper. As a result of their lower cost, local, state and national income taxes were not paid. They came in duty free, because of a loophole in customs laws. Why should American craftsmen be penalized when many of them, no doubt, contributed to the cost of the building in which a window of foreign manufacture will be installed?

I would not want to commission an architect in Europe to design a church or home for me. He would not understand my likes and dislikes with regard to personal comfort or theological beliefs. By the same token it is difficult for us to understand a Priest, Rabbi or Pastor who would allow an artist of unknown churchmanship and/or political belief to create a window for his church.

Americans deserve and are accustomed to the best of all things cultural and spiritual. American creative ability is universally recognized as the finest, and by all standards the stained glass craftsman, by his proven ability has evidenced in his creations throughout the world his outstanding skill. His efforts should be encouraged and rewarded.

Architects and their Institute can best discourage this kind of thinking, and anything you can do to expedite the cause of American craftsmen will be appreciated by all concerned.

Sincerely yours,

THE JUDSON STUDIOS

Robert F. Brammer

We think that Mr. Brammer voices the sentiments of all of us in the above letter, especially where he mentions the American craftsman as being a mere "repairman" for work either damaged in transit, or not suited to its environment.

"New Work in Stained Glass" Still Makes News

Since it opened in New York in September, 1953, the exhibition of eighteen panels by American painters and stained glass designers, sponsored jointly by the Stained Glass Association and the American Federation of Arts, has traveled the length and breadth of the United States. In November, 1955 it made its final appearance in this country at Mt. Holyoke College in Massachusetts, after which, under the aegis of the United States Information Agency, it will cross the Atlantic and spend two years traveling through the Near East, Syria, Egypt, Lebanon, Iran, Iraq, Turkey, and as far east as Pakistan.

In October this show was an outstanding exhibit at the formal opening of the current season at the Philadelphia Art Alliance. On the opening night a dinner was held in honor of the artists, and among those attending were I. Rice Pereira, William Haley, Joep Nicolas, Hans Moeller, Max Spivak and Andrew Racz.

On October 21st a panel discussion was held at the Art Alliance with Henry Lee Willet as moderator. The other participants made the trip over from New York, Harold Rambusch giving a vivid description of how the show was originally conceived and brought into being, Maurice Lavaneux speaking as a member of the jury which invited the artists, and Adolph Gottlieb representing one of the artist designers. During its month at the Philadelphia Art Alliance, during which time it was open to the public, this controversial exhibit aroused a great deal of interest and received considerable comment in the local press. It is conservatively estimated that it was visited by 19,974 persons.

A Craftsman Speaks

In connection with the panel discussions held at the Philadelphia Art Alliance, mentioned above, Mr. Otto Heinigke, one of our outstanding members has the following to say. It is an extract from a letter written in connection with the discussion:

"After having studied the products of the best brains in the world of decorative arts, for the greater part of a century, to discover why those achievements were pleasing to the vast majority of people, I find it difficult to adopt new standards.

"My aim has been to produce harmonies of color, line and mass while teaching easily discernible lessons and truths. However, taxes and rent must be paid and, if the public have changed its specifications, our T-squares and angles are still true and straight and we have bins full of brilliant colored glass which will produce jolts and emphasize disharmonies for those who relish them.

"My conscience will suffer if, in order to provide for my bodily needs, I must produce decoration which will distract the minds of worshippers, from contemplation of God's truths, in their efforts to discover meaning in scrambled forms.

"Chaos may be a profitable subject for contemplation but we have been given minds capable of imagining the opposites of spiritual harmony. If there be need for concrete demonstration, we have an ever present picture of it in world conditions—hot and cold wars and all degrees of temperature between.

"I shall always prefer to look at decorations portraying the beauty of conformity with God's laws and to produce them for others to profit by.

Otto W. Heinigke"

Publications of Interest

ARCHITECTURAL FORUM, September, 1955. Article entitled: Le Corbusier builds a church.

An interesting essay, well illustrated of the new French church of Notre Dame-du-Haut in the foothills of the Vosges mountains. Color photos give an excellent idea of just what the eminent Swiss architect has attempted in the realm of ecclesiastical building. There are several photos of the stained glass windows, which, in varied shapes and sizes pierce the thick walls of the church. The glass is "adapted" to the style of the building, and seems well designed and powerful in execution. However, the building itself seems to be nothing but an architectural "stroke to the eye", as the French would call it, and in its attempt to be super-functional, it confounds functionalism with sensationalism. It is not overpleasant to see something out of "Disneyland" adapted to the permanent use of the church. Drama has its legitimate place in architecture as well as in glass, but why force the issue into empathy-in-extremis? The stained glass seems to escape this tour-de-force framing, and stands out in solid and intense color and nuance.

In Memoriam

Norman A. Lindner

Norman A. Lindner, considered one of the ablest stained glass designers in the nation, passed away on July 30, 1955 in Rochester, New York, after an illness of several years.

Mr. Lindner was born in Kitchner, Ontario, Canada, and came to the United States with his mother and father when very young. After graduation from grammar school, he studied art at Mechanics Institute in Rochester.

For many years, Mr. Lindner worked with Ralph Adams Cram, and his stained glass creations and many of his murals appear in churches in all parts of the country.

In 1943 Mr. Lindner was awarded the Fairchild Prize, awarded each year by the Memorial Art Gallery for outstanding work in the field of art.

Mr. Lindner had been employed by the Pike Stained Glass Studios for forty years, and had previously worked for the Haskins Stained Glass Co., Tiffany Studios, Henry Lee Willet and Henry Keck.

He was a member of the Rochester Art Club for many years.

Mr. Lindner inherited his talent from his grandfather, who was a noted tapestry designer.

He is survived by his wife, Ruth H. Lindner, and by his sister, Addie M. Lindner.

Norman Lindner was blessed with a long and productive life, and the Stained Glass Association of America pays tribute to him and his accomplishments.

THE STAINED GLASS ASSOCIATION OF AMERICA

Member Chamber of Commerce of the United States

KARL B. LAMB, 46 West Clinton Avenue, Tenaflly, New Jersey *President*
GEORGE D. SPIERS, 48-54 East 13th Street, Paterson 4, New Jersey . *First Vice-President*
WILBUR H. BURNHAM, JR., 1126 Boylston Street, Boston 15, Mass. *Second Vice President*
A. W. KLEMME, High Point, North Carolina *Treasurer*
FRED. P. OPPLIGER, 822 Wilmington Avenue, St. Louis 11, Missouri . *General Secretary*
NORBERT W. GRAVES, 65 Edgcroft Road, Berkeley 7, California *Editor*

EXECUTIVE COMMITTEE

E. ELIZABETH BRUDER	GEORGE HUNT	HENRY LEE WILLET
HAROLD W. CUMMINGS	BERNARD O. GRUENKE	OTTO C. WINTERICH

ADVERTISING

GEORGE HUNT, *Chairman*

CRAFT RELATIONS-APPRENTICE TRAINING

HAROLD W. CUMMINGS, *Chairman*

PUBLIC RELATIONS AND EDUCATION

HENRY L. WILLET, *Chairman*

GEORGE D. SPIERS, *Co-Chairman*

GOVERNMENTAL RELATIONS

WILBUR H. BURNHAM, JR., *Chairman*

CONVENTION

E. ELIZABETH BRUDER, *Chairman*, 1956

MEMBERSHIP

OTTO C. WINTERICH, *Chairman*

OTTO W. HEINIGKE, 26 East 13th Street, N. Y. C. . *Councillor Chamber of Commerce*

HONORARY MEMBERS

OTTO W. HEINIGKE

JAMES SHELDON

MEMBERSHIP

ARIZONA

The Flemish Glazenier
P. O. Box 933, Scottsdale

CALIFORNIA

American Art Glass Company
7420 South Broadway, Los Angeles
Century Stained Glass Studios
157 Fillmore Street, San Francisco
Church Art Glass Studios
359 Waller Street, San Francisco
Cummings Studios
475 Francisco Street, San Francisco 11
H. Dombink Co.
2416 Market Street, Oakland 7
Glore Glass Studio
3714 Fletcher Drive, Los Angeles
Judson Studios
200 South Avenue, Los Angeles 66
George D. Merrill & Associates
314 North Robertson Blvd., Los Angeles 48
Anton Rez
6046 Bellevue Ave., La Jolla
Wallis Wiley Studio
2175 East Foothill Blvd., Pasadena 8

CONNECTICUT

Len R. Howard
Kent

FLORIDA

Southern Art Glass Co.,
532 Edgewood Avenue, Jacksonville

ILLINOIS

Clinton Glass Company
2100 South Union Avenue, Chicago
Drehobl Brothers Art Glass Company
2847 Lincoln Avenue, Chicago
H. Eberhardt & Company,
2409 West Roosevelt Road, Chicago
Gianinni & Hilgart,
1359 North Noble, Chicago
Karl Hackert, Inc.
215 West Ohio Street, Chicago 10
Michaudel-Stained Glass Studio
542 N. Paulina Street, Chicago

INDIANA

Capitol Glass Company, Inc.
432 South Missouri Street, Indianapolis
City Glass Specialty, Inc.
2124 South Calhoun Street, Fort Wayne

KENTUCKY

Blum Ornamental Glass Company
1018 West Market Street, Louisville

MARYLAND

Fredrica H. Fields
5214 Oakland Road, Chevy Chase 15
Miller Art Glass Studio
855 North Howard Street, Baltimore

MASSACHUSETTS

Wilbur Herbert Burnham
1126 Boylston Street, Boston
Charles J. Connick Associates
9 Harcourt Street, Boston
John Terrance O'Duggan Studio
116 St. Botolph Street, Boston 15
Reynolds, Francis and Rohnstock
1 Washington Street, Boston
Francesco Ruocco Studio
123 Water Street, Haverhill
Carroll E. Whittemore
16 Ashburton Place, Boston 8

MICHIGAN

Detroit Stained Glass Works
4831-33 Fort Street, Detroit
Grand Rapids Art Glass Company
Fulton and Front Streets, Grand Rapids

MINNESOTA

Gaytee Studios, Inc.
225 South 5th Street, Minneapolis
Minneapolis Art Glass Company
616 South 3rd Street, Minneapolis
Novello Art Glass Studios
150-152 High Forest St., Winona
Dennis G. O'Brien
1124 South 3rd Street, Minneapolis

MISSOURI

Century Art Glass Co.
5107 Delmar Blvd., St. Louis
Emil Frei, Inc.
3934 South Grand Boulevard, St. Louis
Jacoby Art Glass Company
822 Wilmington Avenue, St. Louis 11
Kansas City Art Glass Works
2002 Indiana, Kansas City
Saint Joseph Art Glass Works
806 North 2nd Street, St. Joseph
Seele Art Glass Company
1631 Jonquil Drive, Webster Groves
Unique Art Glass Company
312 North 17th Street, St. Louis

NEW JERSEY

B. F. Biehl
261 West Graisbury Avenue, Audubon
Edward W. Hiemer & Company
140 Wabash Avenue at Crooks, Clifton
J. & R. Lamb Studios
46 West Clinton Avenue, Tenafly
Payne-Spiers Studio, Inc.
49-54 East 13th Street, Paterson 4

NEW YORK

Ave Maria Stained Glass Studio
541-545 DeKalb Avenue, Brooklyn
A. L. Brink
165 East 88th Street, New York
Daprato Studio, Inc.
104-112 East 25th Street, New York
George Durhan & Son
210 East 35th Street, New York
Henry Keck
1010 West Genesee Street, Syracuse
Local Association, Nine Studios
Pike Stained Glass Studios
145 St. Paul Street, Rochester
Rambusch Decorating Company
40 West 13th Street, New York 11
Hans Rohlf
521 Saint Ann's Avenue, New York 55
Nicholas Wagner
228 West Broadway, New York 13
F. G. Wiedemann Stained Glass Studio
19044 99th Avenue, Hollis 7, Long Island
Zettler Studios, Inc.
26 East 11th Street, New York 13

NORTH CAROLINA

High Point Glass & Decorative Company
High Point

OHIO

Franklin Art Glass Studio
214 Oak Street, Columbus
Robert M. Metcalf & Associates
Yellow Springs
Poremba Stained Glass Studio
20806 Aurora Road, Bedford
G. C. Riordan & Company
1077 Celestial St., Cincinnati
John W. Winterich & Associates
3648 Euclid Avenue, Cleveland

OREGON

Albert A. Gerlach
2232 SE. 57th Avenue, Portland 15
Bert Willemse Stained Glass Studio
Route 1, Box 202, Portland 9

PENNSYLVANIA

Mrs. P. H. Balano
242 Harvey Street, Philadelphia 44
D'Ascenzo Studios.
1602 Summer Street, Philadelphia 3
Henry Hunt Studios
1756 W. Carson Street, Pittsburgh 19
Leonids Linauts
29 N. Church Street, Mohnton
Pittsburgh Stained Glass Studios
Warden & McCartney St. N.E., Pittsburgh 2
Quaker City Stained Glass Works
4208 Ridge Avenue, Philadelphia 29
P. J. Reeves & Company
6136 Cedar Avenue, Philadelphia 43
Uhrig Brothers
3039 North 5th Street, Philadelphia
Willet Stained Glass Company
3900 Girard Avenue, Philadelphia 4

TENNESSEE

Foster Art Glass Company
2361-95 Rossville Boulevard, Chattanooga

TEXAS

Orco Inc.
8126 Broadway, San Antonio
Texas Art Glass Company
813 Hamilton Street, Houston

WISCONSIN

Enterprise Art Glass Works
829 West Michigan Street, Milwaukee
T. C. Esser Company
3107 West Galena Street, Milwaukee
Gavin Mirror & Art Glass Works, Inc.
1010 North Water Street, Milwaukee
Conrad Pickel Studios
Box 287, Route No. 4, Waukesha
Conrad Schmitt Studios
1325 South 43rd Street, Milwaukee 14
Wagner Brothers
2001 Clybourn Ave., Milwaukee

CANADA

Bullus Glass, Ltd.,
15 Joseph Street, Kitchner
Nincheri Studios
1832 Boulevard Pie IX, Montreal

MEXICO

Ramon Montana
Casa Montana, Apartado 92, Torreon, Coah.

ASSOCIATE MEMBERS

- Mrs. L. W. Almy
Denver, Colorado
 C. Bryce Anderson
Oak Grove, Oregon
 Henry S. Barth
Chicago, Illinois
 S. A. Bendheim
New York, N. Y.
 Mrs. S. A. Bendheim
New York, N. Y.
 Richard Blanck
New York, N. Y.
 W. H. Blenko
Milton, West Virginia
 Mrs. W. H. Blenko
Milton, West Virginia
 William Blenko, Jr.
Milton, West Virginia
 Mrs. William Blenko, Jr.
Milton, West Virginia
 John Boertlein
Washington, D. C.
 Clarence H. Boettcher
Milwaukee, Wisconsin
 Ernest Bonanno
Milton, Massachusetts
 James A. Bosland
Wyckoff, New Jersey
 David Bramnick
Philadelphia, Pennsylvania
 Stephen Bridges
Pleasantville, New York
 E. Elizabeth Bruder
Chestnut Hill, Massachusetts
 Lillian D. Bryan
Cambridge, Maryland
 Wilbur H. Burnham, Jr.
Melrose, Massachusetts
 Frankie Byrne
Indianapolis, Indiana
 Mrs. William D. Cairns
Pasadena, California
 Vincent D. Case
Los Angeles, California
 Joseph G. Cincik
Cleveland, Ohio
 City Glass Co.
Glasgow, Scotland
 Mrs. Charles J. Connick
Newtonville, Massachusetts
 Lee A. Cook
St. Louis, Missouri
 Bradford C. Cummings
Milwaukee, Wisconsin
 Mrs. Vivian O. Cummings
Belvedere, California
 Gilbert O. Decker
Fountain City, Wisconsin
 Raymond A. DeHaven
Ambler, Pennsylvania
 George de Ris
Englewood, New Jersey
 John E. Donaldson
Rivera, California
 Jerry Douglas
New York, N. Y.
 Chester Dular
Cleveland, Ohio
 Mildred Z. Eves
New York, N. Y.
 Paul Feldmeier
Paden City, West Virginia
 Jose Fernandez
Monterrey, Mexico
 Joseph A. Freney
Milwaukee, Wisconsin
 Francis S. Gates
Harwich Port, Massachusetts
 Marguerite Gaudin
Philadelphia, Pennsylvania
 Arthur Gilbert
Beverly Hills, California
 John Gordan
Passaic, New Jersey
 Rev. A. M. Gottschalk
Nazareth, Pennsylvania
 J. Norman Graham
Tenafly, New Jersey
 Norbert W. Graves
Berkeley, California
 Mrs. Mary Anne Gruenke
Waukesha, Wisconsin
 George Gugert
Philadelphia, Pennsylvania
 Mrs. Karl Hackert
Chicago, Illinois
 Thaddeus J. Haduch
Baltimore, Maryland

LEO POPPER & SONS

143-145-147 FRANKLIN STREET, NEW YORK

CHANCE'S

Broad Reeded, Chevron Reeded, Flemish

OPALESCENT GLASS

CATHEDRAL

Hammered, Smooth

Granitic, rippled and other pattern glasses
Sheet glass and Antique sheet glass in
white, tints and colors

ANTIQUÉ GLASS

*Chance's English Antique, German Antique
Reamy Antique, Celtic, Venetian*

Heaton's vitreous permanent glass stainers' colors
Flashed opal, Bluelite, Amberlite,
rondels, slabs, bullions

FLASHED SHEET AND POT METALS

Ruby, Blue, Yellow, Purple, Green, Opal

Members are urged to reciprocate the support of these responsible advertisers

LEO POPPER & SONS

143-145-147 FRANKLIN STREET, NEW YORK

FLUTED

Clear Only

BELGIAN OPAL

Single and Double

SANDED RUBY

ENGLISH DOUBLE ROLLED

Whites, Tints, and Colors

Crackled glass

GENUINE ENGLISH CROWN
GLASS

Copper foil, imitation cut jewels, pressed jewels,
glass rods, lead ornaments

We are continually receiving special glass for windows,
lamp shades, tilings, photographic, optical, electrical,
and all mechanical and scientific uses

Members are urged to reciprocate the support of these responsible advertisers

S. A. Bendheim Company, Inc.

16 HORATIO STREET, NEW YORK, N. Y.

Off Eighth Avenue and 13th Street

Antique Glass

CATHEDRAL

OPALESCENT

COLORED SHEET — Pot and Flashed

OPAL — Pot and Flashed

TINT GLASS

ENGLISH CROWN BULLIONS

RONDELS

NORMAN SLABS

SHEET and MARINE ANTIQUES

PATTERN SCISSORS FOR STAINED GLASS WORK

Sole Representatives for

BLENKO ANTIQUE GLASS

Eastern Representatives for

KOKOMO OPALESCENT GLASS CO.

Large and Well Assorted Stock in New York

Members are urged to reciprocate the support of these responsible advertisers

CATHEDRAL GLASS OPALESCENT GLASS

OVER FIFTY YEARS of experience in the manufacturing of cathedral and opalescent glass has given us an understanding and appreciation of the problems involved in the creation of stained glass work, assuring you of the most careful selection and matching of colors.

Your inquiries will receive our personal and prompt attention.

KOKOMO OPALESCENT GLASS CO.

KOKOMO, INDIANA

Eastern Representatives with Complete Stock

S. A. BENDHEIM COMPANY

16 Horatio Street • New York, N. Y.

Members are urged to reciprocate the support of these responsible advertisers

The PAUL WISSMACH GLASS CO., *Inc.*

Manufacturers of

Opalescent

Rippled

Double Rolled

Flemish

Hammered Cathedral

Moss

Neo-Flash

Seedy and Single Rolled Marine Antique

Special Cast White Opal, Used for Signs,
Lighting Effects, etc.

Double Rolled, Single Rolled and Seedy
Made to Stand Fire

ALL MADE IN THE U. S. A.



General Office and Factory:

Paden City, West Virginia

*Producers of the Greatest Variety of Rolled Colored
Sheet Glass*

Members are urged to reciprocate the support of these responsible advertisers

WE DESIRE to emphasize the fact that we are the Sole
Selling Agents for, and carry in stock the complete line of

HANCOCK'S CELEBRATED GLASS COLORS

ATMOSPHERIC PROOF

*Known so to be from successful use over a period of more than one
hundred years. Made by*

MESSRS. JAMES HANCOCK & SON

(Diglis Ceramic Art Color Works) Worcester, England

TRACING BROWN No. 1

BISTRE BROWN

TRACING BLACK No. 61

UMBER BROWN

RED, for flesh, etc.

ANCIENT BROWN

*Packed in one-pound sealed packages bearing the Hancock
Label as well as our own: None genuine unless so packed.*

We also offer

A COMPLETE LINE IN ALL COLORS

Black, Brown, Blue, Green, Ruby, etc., of

OUR OWN MANUFACTURE

*Our SILVER STAIN, ORANGE INTENSE, can be used
on all kinds of glass.*

FRENCH BRUSHES, ENGLISH STIPLERS,

BLENDERS, OILS, MEDIUMS, ETC.

Catalogue sent on request

L. REUSCHE & CO.

Factory and Mailing Address

2-6 LISTER AVENUE

NEWARK, N. J.

Members are urged to reciprocate the support of these responsible advertisers

BUY AMERICAN MADE GLASS

BLENKO GLASS COMPANY

MILTON, WEST VIRGINIA

MANUFACTURERS OF

Blenko Antique

Patented May 4, 1926

Norman Slabs • Spun Rondels

Sole Agents for United States and Canada

S. A. BENDHEIM COMPANY

16 Horatio Street, New York, N.Y.

CAME LEAD

WIRE SOLDER • SHEET LEAD

GLASS COLORS

Vinegar Tracing Black #1
Without Gum.

Bister-Brown #1

Grey-Green #1

GALVANIZED STEEL BARS

SMOOTH ELECTRO-PLATED

1/16 x 3/16

1/8 x 1/4

1/8 x 3/8

1/8 x 1/2

WHITE METAL ROLLING & STAMPING CORP.

80 MOULTRIE STREET

BROOKLYN 22, N. Y.

All Came Lead & Solder made from Virgin Metals

Write for Catalogue

Members are urged to reciprocate the support of these responsible advertisers

ROSSBACH & SONS, Inc.

Manufacturers of

Ventilators and Casements for Church Windows

512-520 SOUTH WASHTENAW AVENUE
CHICAGO, ILLINOIS

NATIONAL METALLIC SASH CO.

1510-12 FULTON STREET
CHICAGO, ILLINOIS

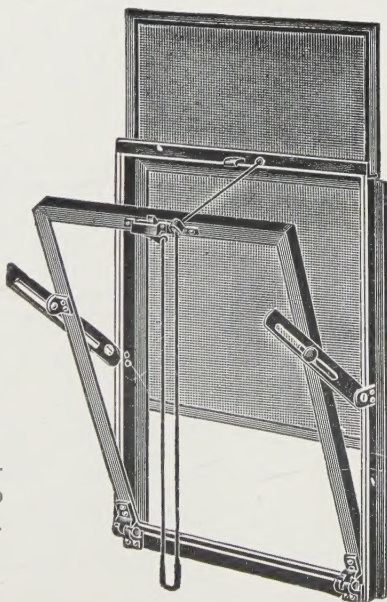
A Perfect Ventilator at Last

THE WEATHERTIGHT SPECIAL

(Patented October 27, 1917)

Made exclusively by us, and con-
ceded by those who have seen it, to
be the best ventilator on the market.

WE LEAD, OTHERS FOLLOW



Members are urged to reciprocate the support of these responsible advertisers

RELIABLE SOURCES OF SUPPLY

*Insertion for Non-advertisers, \$5.00 per issue
(Minimum Four Issues)*

GLASS PAINTS AND STAINS

B. F. Drakenfeld & Co., 45-47 Park Place,
New York.

Leo Popper & Sons, 143 Franklin Street,
New York.

L. Reusche & Co., 2 Lister Avenue, Newark,
New Jersey.

White Metal Rolling & Stamping Corp.,
80-84 Moultrie St., Brooklyn, New York.

GALVANIZED STEEL BARS

Chicago Metallic Sash Co., 4901 South
Austin Ave., Chicago 38, Illinois

White Metal Rolling & Stamping Corp.,
80-84 Moultrie St., Brooklyn, New York.

GLASS

S. A. Bendheim Co., Inc., 16 Horatio Street,
New York, New York.

Blenko Glass Co., Milton, West Virginia.

Kokomo Opalescent Glass Co., Kokomo,
Indiana.

Leo Popper & Sons, 143 Franklin Street,
New York, New York.

The Paul Wissmach Glass Co., Inc., Paden
City, West Virginia.

CAME LEAD AND SOLDER

Crown Metal Co., 117 E. Washington St.,
Milwaukee, Wisconsin.

White Metal Rolling & Stamping Corp.,
80-84 Moultrie St., Brooklyn, New York.

GLASS JEWELS AND NOVELTIES

S. A. Bendheim Co., Inc., 16 Horatio Street,
New York, New York.

Leo Popper & Sons, 143 Franklin Street,
New York, New York.

The Paul Wissmach Glass Co., Inc., Paden
City, West Virginia.

COLORED GLASS FOR SIGNS, ETC.

S. A. Bendheim Co., Inc., 16 Horatio Street,
New York, New York.

Kokomo Opalescent Glass Co., Kokomo,
Indiana.

Leo Popper & Sons, 143 Franklin Street,
New York, New York.

The Paul Wissmach Glass Co., Inc., Paden
City, West Virginia.

EUROPEAN ANTIQUE GLASS

S. A. Bendheim Co., Inc., 16 Horatio Street,
New York, New York.

Leo Popper & Sons, 143 Franklin Street,
New York, New York.

METALLIC SASH AND VENTILATORS

National Metallic Sash Co., 1510-12 Fulton
Street, Chicago, Ill.

Rosbach & Sons, Inc., 512-520 South
Washtenaw Ave., Chicago, Illinois.

J. Sussman, 118 Ridge Street, New York 2,
New York.

METALLIC SASH SUPPLIES

Chicago Metallic Sash Co., 4901 South
Austin Ave., Chicago 38, Illinois

MEMORIAL PLAQUES

International Bronze Tablet Co., Inc., 150-
154 West 22nd St., New York 11, N. Y.